

VISIT...

LANZAROTE
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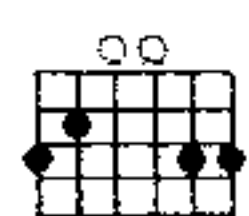
You're Beautiful

Words & Music by Sacha Skarbek, James Blunt & Amanda Ghost

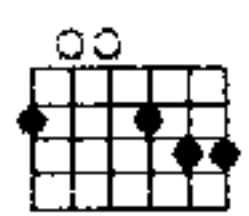
♩ = 82

Guitar capo 8th fret

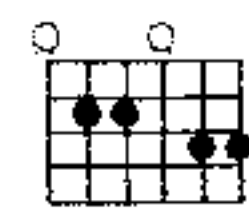
E^b
(G)



B^b11/D
(D¹¹/F[♯])

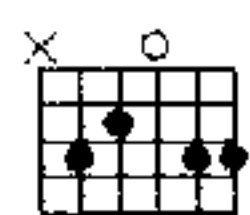


Cm⁷
(Em⁷)

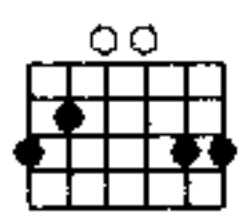


The first system of musical notation for 'You're Beautiful' is in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of three measures. The guitar part (top staff) has whole rests in all three measures. The piano part (bottom staves) features a melody in the right hand and a bass line in the left hand. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of whole notes: G3, F3, and E3.

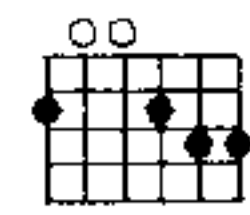
A^b9
(C⁹)



E^b
(G)

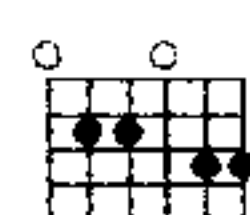


B^b11/D
(D¹¹/F[♯])

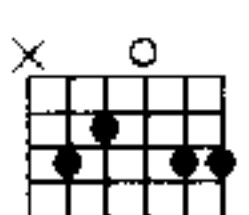


The second system of musical notation continues the piece in 4/4 time. It consists of three measures. The guitar part (top staff) has whole rests in all three measures. The piano part (bottom staves) continues the melody and bass line. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of whole notes: G3, F3, and E3.

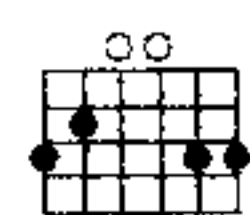
Cm⁷
(Em⁷)



A^b9
(C⁹)



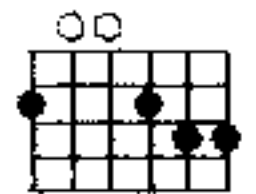
E^b
(G)



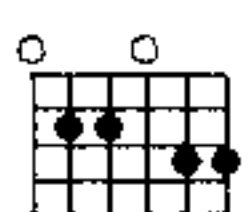
The third system of musical notation continues the piece in 4/4 time. It consists of three measures. The guitar part (top staff) has whole rests in the first two measures, followed by a quarter note G4 in the third measure. The piano part (bottom staves) continues the melody and bass line. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of whole notes: G3, F3, and E3.

My life is bril - liant.

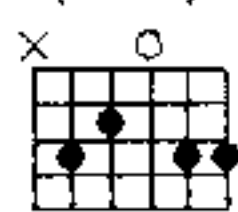
B^b11/D
(D¹¹/F[#])



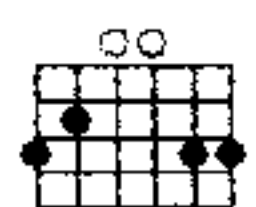
Cm⁷
(Em⁷)



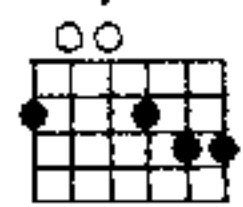
A^b9
(C⁹)



E^b
(G)



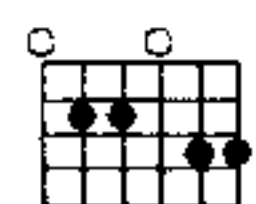
B^b11/D
(D¹¹/F[#])



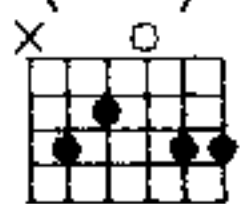
My life is bril - liant,

my love is pure.____

Cm⁷
(Em⁷)



A^b9
(C⁹)

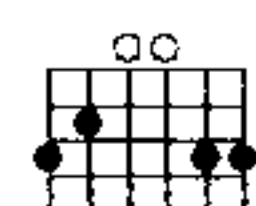


I saw an an - gel,

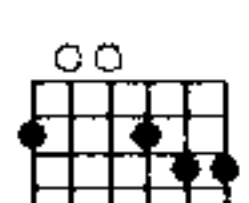
of that I'm sure.____

She smiled

E^b
(G)



B^b11/D
(D¹¹/F[#])

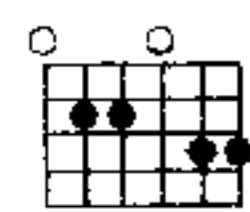


at me on the sub - way,

she was with a - no-ther man.____

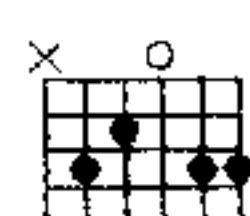
But I____

Cm⁷
(Em⁷)

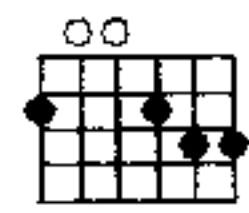


— won't lose no sleep all night, 'cos I've got a plan.

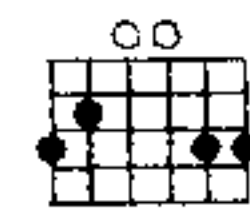
A^{b9}
(C⁹)



B^{b11}/D
(D¹¹/F[#])



E^b
(G)

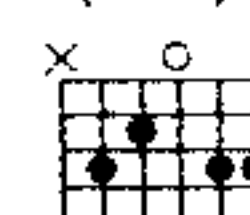


1, 2. You're beau - ti - ful.
3. You're beau - ti - ful.

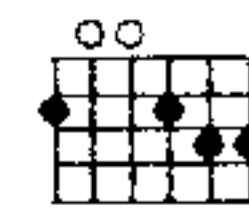
You're beau - ti - ful.
You're beau - ti - ful.

1, 2. You're beau - ti - ful.
3. You're beau - ti - ful.

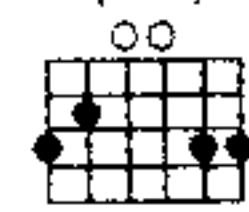
A^{b9}
(C⁹)



B^{b11}/D
(D¹¹/F[#])



E^b
(G)



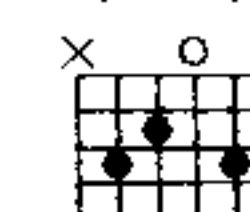
You're beau - ti - ful, it's true.
You're beau - ti - ful, it's true.

You're beau - ti - ful, it's true.
You're beau - ti - ful, it's true.

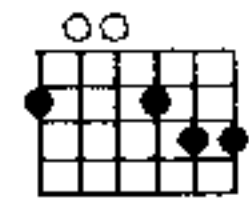
I saw
There must

You're beau - ti - ful, it's true.
You're beau - ti - ful, it's true.

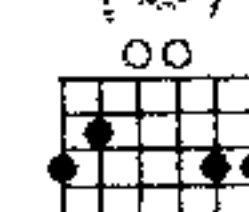
A^{b9}
(C⁹)



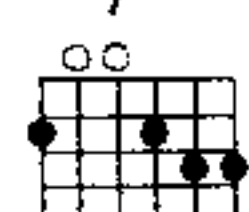
B^{b11}/D
(D¹¹/F[#])



E^b
(G)



B^{b11}/D
(D¹¹/F[#])

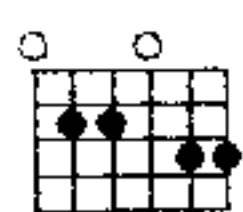


— your face in a crowd - ed place,
— be an an - gel with a smile on her face

— your face in a crowd - ed place,
— be an an - gel with a smile on her face

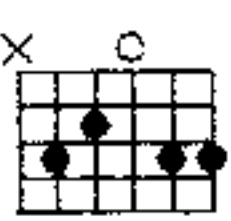
— your face in a crowd - ed place,
— be an an - gel with a smile on her face

Cm⁷
(Em⁷)

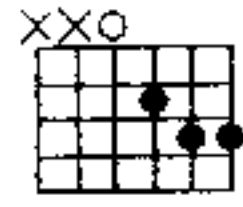


To Coda II ♢

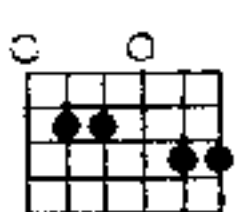
A^b9
(C⁹)



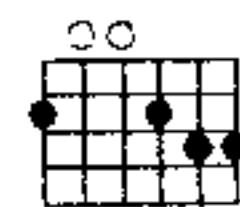
B^bsus⁴
(D^{sus}4)



Cm⁷
(Em⁷)

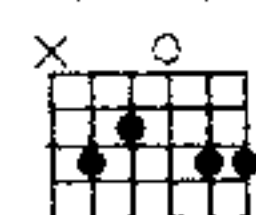


B^b11/D
(D¹¹/F[#])

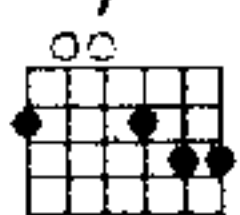


and I don't know what to do, 'cos I'll nev -
when she

A^b9
(C⁹)

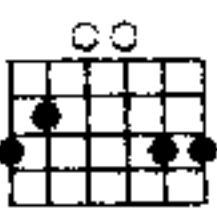


B^b11/D
(D¹¹/F[#])



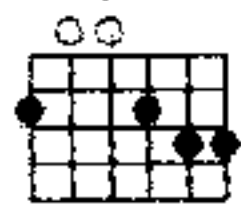
To Coda I ♢

E^b
(G)

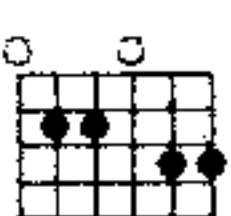


- er be with you.

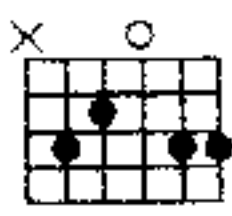
B^b11/D
(D¹¹/F[#])



Cm⁷
(Em⁷)

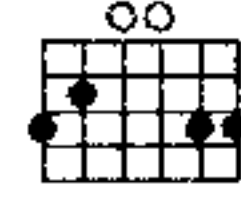


A^b9
(C⁹)

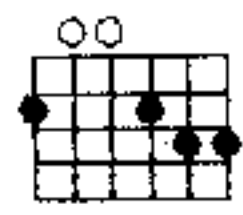


Yes, she caught

E^b
(G)



B^b11/D
(D¹¹/F[#])

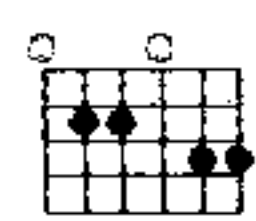


my eye

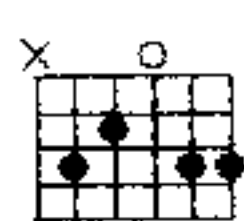
as I walked on by.

She could

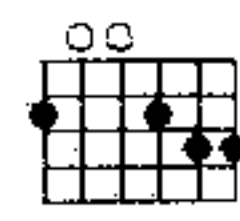
Cm⁷
(Em⁷)



A^b9
(C⁹)

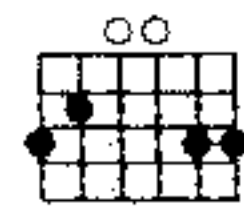


B^b11/D
(D¹¹/F[#])

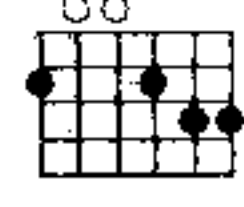


see from my face____ that I was____ fly - ing high.____ And I____

E^b
(G)

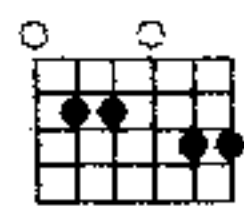


B^b11/D
(D¹¹/F[#])



____ don't____ think____ that I'll____ see her a - gain,____ but

Cm⁷
(Em⁷)

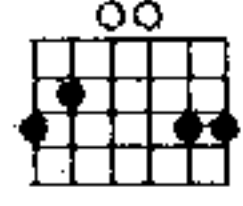


D.S. al Coda I

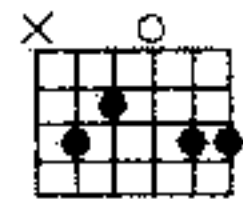
we shared a mo - ment that will last____ till the end.____

⊕ Coda I

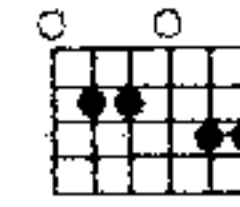
E^b
(G)



A^b9
(C⁹)



Cm⁷
(Em⁷)



La la la____ la.

D.S. al Coda II

$A^{\flat 9}$ (C ⁹)	Cm^7 (Em ⁷)	$A^{\flat 9}$ (C ⁹)	Cm^7 (Em ⁷)	F^7sus^4 (A ⁷ sus ⁴)	$B^{\flat 11}/D$ (D ¹¹ /F [#])

La la la__ la. La la la__ la la.____

⊕ Coda II

$A^{\flat 9}$ (C ⁹)	$B^{\flat}sus^4$ (Dsus ⁴)	$E^{\flat}$ (G)	$B^{\flat 11}/D$ (D ¹¹ /F [#])

thought up that I should be with you.

Cm^7 (Em ⁷)	$A^{\flat 9}$ (C ⁹)	$B^{\flat}sus^4$ (Dsus ⁴)

But it's time__ to__ face__ the truth:__

Cm^7 (Em ⁷)	$A^{\flat 9}$ (C ⁹)	$B^{\flat}sus^4$ (Dsus ⁴)	$E^{\flat}$ (G)

I will nev - er__ be__ with you.____